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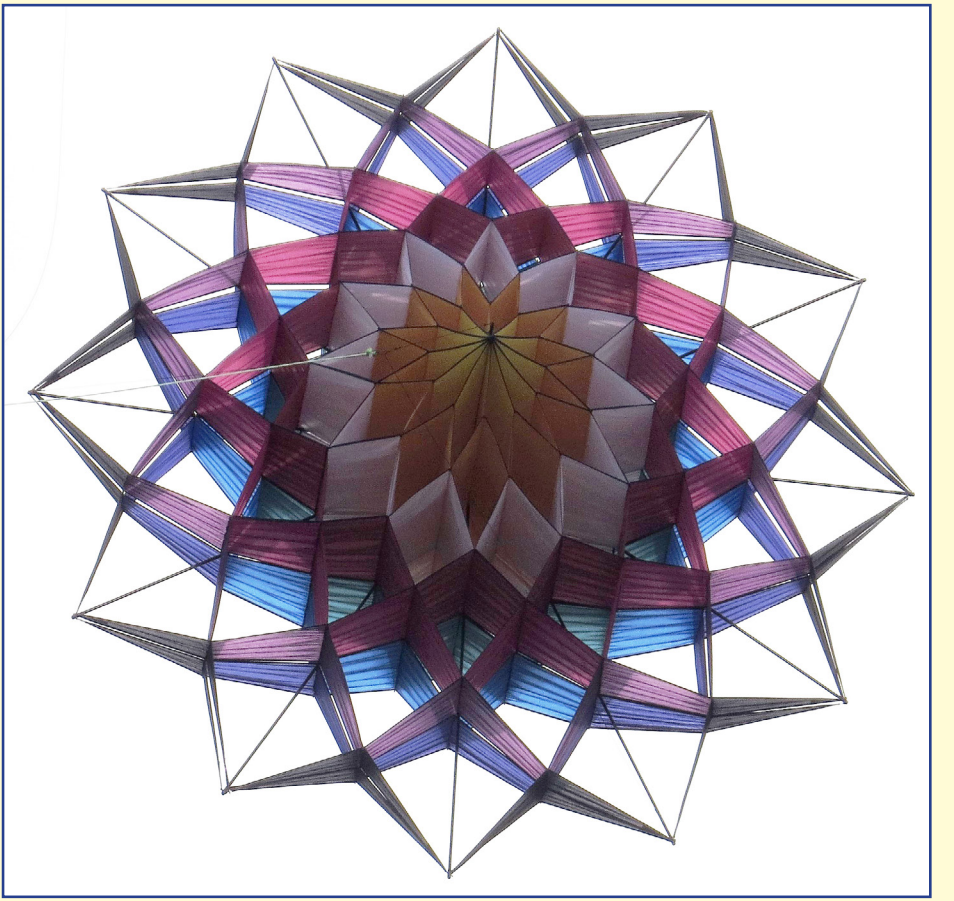
KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers



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KNOTTING MATTERS

THE MAGAZINE OF THE
INTERNATIONAL GUILD OF KNOT TYERS

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The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail **knottingmatters@igkt.net** but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality need to be sent as attachments. All submissions must include their author's name and e-mail or postal address.

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KNOTTING MATTERS

Issue 135 June 2017

2 Editorial

3 Letters

9 Cargo Net

12 Sea Chest Beckets

14 Serving Sticks

17 Rochefort

19 A Raised 14-part Spiral

24 Knotwork

26 What the Doctor Ordered

29 The Influence of One Man

31 Preform Stays

34 Knot Art

37 Same Knot - Different Names

39 IGKT Spring Meeting 2017

44 Obituary

45 Branch Lines

47 Branches

49 IGKT Sales

PLEASE NOTE: LETTERS AND ARTICLES FOR THE SEPTEMBER ISSUE OF KNOTTING MATTERS MUST BE RECEIVED BY 11th AUGUST.

FRONT COVER: A kite like a 7Lx12B TH flown at the Rochefort meeting of IGKT France

EDITORIAL

This year already we have had the Spring Meeting of IGKT in South Molton, Devon UK (which included the AGM) and the Guilde Internationale de Nouers, France held their equivalent meeting in Rochefort, France, which welcomed their new logo. Both are reported in this issue. Of course, far more members could not get to the meetings than those that attended. This gives us the excuse to bend your ears with a plea for more contributions! We made the same appeal in South Molton, and also warned that in the absence of contributions, you risk us indulging our own obsessions! It seems that hearing that we had nothing of substance for the September *KM* was more shocking than seeing it in print, because we did receive a few offers to write articles which we trust will come to fruition.

It was really good to be able to meet some of the people whose work we have published over the last few editions – and having included their brief biographies meant that we were able to recognise them! And there were also past editors present who had done the work on their own, not as a trio - hats off to them!

Two things that I have taken away from the Spring Meeting are firstly, the infinite variety in members' knotting, not necessarily new knots but using them in innovative ways, and secondly that I need to make myself a ditty bag! I saw a number at the meeting and they looked very handy!

We have had a different experience in preparing this quarter's Knot Art feature, because we were able to meet two of the three artists who worked together to create it.

Interestingly, the BBC had a piece on some research around why shoelaces come undone. I saw it, so when a member pointed it out to me, I was able to reply that one solution is the 'Fell Runner's Knot'. The Subject came up at South Molton and the same reply was given.[1] However, one of my fellow editors claims a prettier solution based on Ashley's Florist's Knot *ABOK#357*.

Once again, we hope that you will enjoy the mix of articles and pictures that you have come up with for this edition. And please take note of the report from the Yorkshire Branch - where are the reports of all the other branches? That's not really a question, or even a request, it's a challenge. Let's hear from you.

Maurice

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[1] http://www.livescience.com/58649-why-shoelaces-untie.html
http://www.bbc.co.uk/news/av/science-environment-39575454/why-do-shoelaces-come-untied
https://www.youtube.com/watch?v=BpsYjNrhL70

LETTERS TO THE EDITOR

Dear Maurice,

Patina is one of those hard-to-describe features noted as much for its presence as its absence. Difficult to fake, it tends to happen all on its own when you're not looking. It occurs more with natural materials than synthetic ones. This is why I tend towards working with natural rope rather than the other sort.

As for the pictures, the hiking pole has it (some Stockholm tar and the heat of the hand helps the process), so does the door mat, which it was once suggested I should chuck out because 'All it does is collect dirt'. The dog lead is beginning to get it, but I have dog leads 30 years old made in nylon which still look hardly used today.

I wonder if other members have the same preference for rope which is capable of developing a patina in use, and I would love to see pictures of some of their examples in *KM*.

Cazbil

Dear Maurice,

Over 50 years ago I used to sail out of Bristol and Avonmouth in Regent Oil Co. and Harkers Oil tankers, carrying oil up the Severn to Gloucester, Tewkesbury, Worcester and as far as Stourport. In those days our mooring lines were all manila and we made our own fenders from worn out lines. We would be paid by the load, and life was governed by the tides.

Thinking of the tides reminds me of the Severn Bore - there are two ends to that huge tide, and I've met both. The first time, we were just locking out of Gloucester going north, we cleared the island, and the Bore came up behind us and rocketed us up to Tewksbury, it knocked about 25 minutes off the usual time. It was a wild ride, but in the time saved we were able to clear the tank tops and guardrails of all the greenery we had collected while being dashed from one side of the river to the other, swiping overhanging tree branches and the like!

The other end is the lowest ebb of the season. We were rather late in locking out of Sharpness, heading for Avonmouth, and arrived too late to be locked up into the Harbour, so we tied up alongside just outside the lock gates.

Normally, when we were caught by a tide we'd make the most of it and have a snooze, but this time, the tide fell so rapidly that we had to tend the moorings, letting out an inch of rope every couple of minutes. When we eventually got locked in, I had a chat with the Dockmaster, and he told me that we had dropped on the tide 42 feet 9 inches! So you see, the last thing the Bore is, is boring!

Roger Carter
New Zealand

oOo

Dear Maurice,
Firstly, many thanks to the three of you for the good work you are doing on *KM*!

I was particularly attracted to the part of the article 'Working in a Yacht Chandlery' where Steve talks about his favourite knotting books – it is always interesting to get an insider's view on such things, and he pointed out a couple that I didn't know! This has led me to two questions: Firstly, what are the books that members use the most and why? Secondly what are the source texts in other languages?

For the first, I would say that *ABOK* tends to be my first port of call and then if that fails me, I start searching through my collection. On the quirkier side, I would cite *The Mad Weave Book* by Shereen LaPlantz as one way into three-directional weaving or plaiting as well as *The Art of Knotting and Splicing* by C.L. Day because of the "forensic analysis" (p6) of *Iatrikon Synagogos* that identifies nine knots.

For the second, I remember how disappointed I was to discover that the Italian version of *ABOK* lacked the Bibliography and that the French version translates the Bibliography headings, but adds nothing.

I had hoped that the translators might have given a list of publications in Italian and French that served as their reference for the translations they had used for the different knots, splices and other techniques.

I never managed to get my hands on the German or Spanish versions so don't know if they differ.

I presume that all the great seafaring nations – I won't try to name them, as that might be TOO provocative! - have their own tradition, but searches on the internet for books about knotting in other languages often return translated versions of Geoffrey Budworth, Des Pawson or others. Kudos for them, but not much help for my particular enquiry. Can members whose mother tongue is not English help me here? I would be surprised if nobody at all has done any research similar to that of Ashley and C L Day in their own traditions and built up a bibliography.

A N Ader

oOo

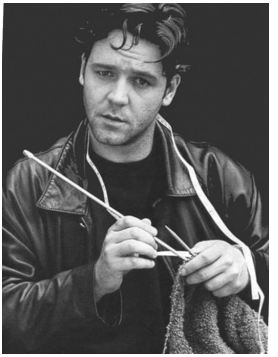
Good Morning Maurice,

Pursuant to my policy of shedding light on the day-to-day world of practical rough-and-ready knotting, take knitting. It never was just the province of the ladies, see the photos.

Would you even ride on that underground, never mind knit! Love the one of the guy knitting a hammock with shovel handles! Reminds me of Desperate Dan, who shaved with a blowlamp!

Best Regards,

Cazbil



G'day Maurice,

Quick note to say thanks for putting me onto the Fell Runner's Knot. Got the instructions off YouTube. Since moving to warmer climes I have been wearing sandals with velcro straps (when I wear shoes) but have now joined a Men's Shed where covered feet are a requirement. I have adapted the knot slightly by starting as one does with a Surgeon's Knot. Not a single failure so far.

Cheers
Frank

oOo

Dear Maurice,

Recently my free local news magazine mentioned a visit by the local history society to John Boyd Textiles of Castle Cary.

Here they carry on an ancient craft of producing textiles from horsehair and the end-product is used in wall-coverings, handbags and furnishings for both new work and the restoration of vintage items.

Having made rope from horsehair myself, I was interested to read that their raw material comes from Mongolia or China, and that white horses' tails are more in demand than those of coloured ones, as they can be dyed to give the fabric any colour.

It is quite labour-intensive work and so the products tend to be expensive, although the machinery used was installed in 1864. The hair is heckled, combed and washed before being fed to machines that pick one hair at a time to weave the fabric which has a cotton warp and horsehair weft.

This limits the width of the fabric to 26in for black and grey/brown hair and 22in for white horse tails which, for some reason, are shorter.

Fabric from John Boyd is used all over the world by museums, decorators and high-end furniture makers.

Richard Hopkins

oOo

Dear Maurice,

Reference *KM134* 'Release Hitch' by Anne Dyer.

It reminded me of a Release Hitch in *KM62* the Linfit quick release Hitch fig 1. The variation of this is fig 2. Fig 1 is a Hitch that will pull up snugly to a spar or ring.

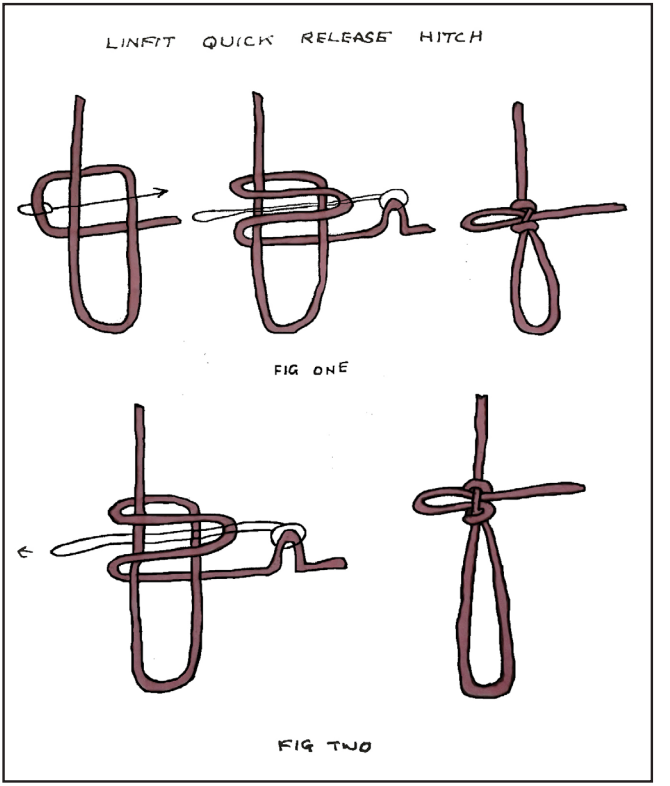
Fig 2 is a locking Hitch. If you make the knot very tight it locks.

If by chance the knot slips slightly pull down hard on the right hand leg of the loop, to lock the loop in place.

Both knots are shown in expanded form. When tying these two hitches the legs of the loops should be close together and the bight should just cover the legs of the loop. In fig 1 the bight on the working ends tucks under the right leg of the loop. In fig 2 the bight tucks under the left leg of the loop.

In Anne's article she mentions that her Hitch needs frequent re-tying. I know little or nothing about braid weaving, so I don't know how much tension of weft, or what cord or twine is used to secure the weft.

If Anne used the Linfit Hitch fig 2 (the locking one) when the knot is tightened it locks. If by chance the knot slips slightly, pull down on the right hand leg of the loop to lock the loop in place. When the right balance is found the tension can be eased by holding the knot by the standing part and gently easing the knot down to release tension on the weft.



To increase tension on the weft, hold the left hand leg of the loop and push the knot up the standing part until the right amount of tension is placed on the weft. With this method the knot will only need tying once.

I hope this is of interest to Anne.

Owen K Nuttall

Dear Maurice,

I would like to say a big thank you to all that were at the AGM in South Molton. I have been knotting for many years and knew of the Guild but didn't join. This year I took the plunge and joined and went along. I wasn't disappointed. Everyone was so friendly. I think I spoke to everyone by the end.

I'm self taught from books and have a limited knowledge of what I've tried so far. I was amazed by the other types of knots and skill on show. It was great to hear how everyone got round problems. for example I think it was Maurice said he used kangaroo hide not cow hide as it kept supple and nicer to use.

I was given so many things to try out I hope I get them done before next year.

Thank you

Adam Masters

oOo

Dear Maurice

IGKT Raffle

Over many years of attending IGKT meetings and buying tickets for the raffle we have been puzzled to observe that if we have ***one*** winning ticket we almost always have ***more than one*** winning ticket. Not only that, but it seems to apply for other participants too. We are not the only ones to remark on this phenomenon which seems to us to defy the laws of statistics. However we feel we need to be a bit more scientific in our approach and investigate further.

We propose at the AGM next year to invite people who win prizes in the raffle to record (anonymously) how many tickets they bought and how many of them were winners. Then we need to twist the arm of someone with more maths skills than us to analyse the results and say whether they are significant or not.

There is no evidence that the folded tickets from each strip stick together or that there is any failure to mix them thoroughly both before and during selection. Any other suggestions to resolve this conundrum will be gratefully received.

Penny and David Bodger

CORRIGENDUM

The author has asked *KM* to print the following notice.

In the 2017 revised edition of Knotting Potty & other pithy poems for knotting devotees, in the final paragraph of the obituary to Jennifer Wren (1920-2016), amend 'South East' to read 'South West'.

CARGO NET

by Richard Hopkins

A while ago I was asked by our secretary if I could answer a query to the Guild and explain how to make a cargo net by a non-knotting method that involved passing strands from one direction through strands coming at right angles. I call this the 'push-through' method.

The enquirer had been given rope that did not hold knots well but he needed to make cargo nets to move tree root-balls. He had seen a very short video of WW2 sailors using the technique but was unable to obtain sufficient detail to allow him to make the nets himself. I have often seen this type of net and thought that it would be time-consuming to produce but in practice I found that it grew quite quickly

The dimensions of the finished net must be determined and then the perimeter rope made, either by splicing or using knots. This is secured firmly holding the top edge horizontal and the sides vertical in the same shape as the required finished net. It is usual to make the perimeter rope of thicker material than the mesh cords.

The horizontal cords are then strung across the frame taking care not to distort the square shape. They may be fixed to the perimeter by any method - clove hitch, right angle splice, lazy splice, or by any other effective means. Care must however be taken to ensure that the distance between the cords is that of the desired mesh and that the lines are really secure.

Now for the vertical strands. I believe that it is easiest to do one strand at a time, as this keeps the work area tidy and does not have loads of loose cords getting in the way. Commencing at the top left corner of the perimeter rope, measure in one mesh width and attach the first vertical line.

Mark a point one mesh width from the top of the perimeter and unravel one strand of the line from the end to this point. It may help to put a constrictor here to prevent unravelling too much but it is not a problem if you do.

You now have a vertical line of two strands (still laid together) and a single strand. Using a fid of some sort, or fingers if the cord will allow, open the first horizontal cord and pass the pair of vertical strands through the hole while carefully maintaining their lay.

Once this has been done the single strand comes outside the horizontal cord and re-joins its original path where it is re-laid into the other two for the length of a mesh.

Re-laying the single strand into the line means that you have to twist the single line and then fit it into the groove from which it originally came. If given a good twist before laying up it will lock tightly in place at the crossover point. It is similar to making cord by hand but, because the lines are already formed, is much easier and quicker. If you have chosen the correct side to cross over you will get the two double strands next to one another inside the join with a single strand on both the outsides. This means that it should look the same from both sides and will lock up tight. Try to achieve this so that the finished net will have a far neater appearance.

Moving downwards will bring you to the next horizontal line and you repeat the process exactly as before, except that this time the vertical line is already separated into a twin and single strands. Continue until you reach the perimeter at the base where you may finish off by joining the vertical into the edge or leaving it until you have completed the rest of the net.

Measure one mesh length along the top edge and attach your second vertical. Proceed as before and the net will grow rapidly. Care must be taken to keep the measurements even, both vertical and horizontal, as it is easy to produce a distorted mesh, but with care and a little brute force this may be squared up although a slight twist may be produced. Better to get it right first time.

Depending on the final use of the net you may decide to strengthen the centre meshes by a constrictor around the junction of some of the cords but in most instances this will not be needed. Eyes can be added at the corners or seized in on the perimeter to hook into when in use.

Having had a practice-run at our local branch meeting. I subsequently discovered that Graumont and Henschel, *Encyclopedia of Knots,* had already written it up on Plate 255.

They advocate putting the single strand through the rope and passing the double strand on the outside. They also work across the net instead of down it.

The result is the same and their method may be quicker as you do not need to worry about maintaining the lay of the pair. Where space is limited, the top edge may be fixed to a roller and the net wound up to give easier access to the work area.

The above method answered the original enquiry as it used the technique that he had not been able to follow from the wartime film clip.

However, Barbara Merry in the Third edition of the *Splicing Handbook* shows another method which is probably a bit quicker, but could lead to a certain amount of waste, at least until you have worked out several more measurements. It is well worth looking at this and deciding which technique you prefer.

Did You Know...?

In 1999 Thomas Fink and Yong Mao at Cambridge university expressed rules in symbols for tying a necktie. This suggested that here were only 85 distinct knots.

However the villain - The Merovingian - in the Matrix film series ties his necktie in a manner not covered by the 85 knots. Mikhael Vejdemo-Johansson of KTH Royal Institute of Technology in Stockholm and his team rewrote the language allowing for multiple tucks and non-smooth surfaces, and also for increased winding moves before the tie is considered too short.

This now gave 177,147 distinct knots. They probably will not qualify as high fashion but some could become popular especially with modern day dandies although traditionalists will no doubt ignore them.

(Paraphrased by RH from New Scientist 15 February 2014)

SEA CHEST BECKETS

by Bill Marshall

Just before Christmas 2016, I was approached to see if I knew anyone who could make a pair of chest beckets to go on a sea chest that was being refurbished.

I thought, now there's a challenge; I've never made one those before, but I know the theory, let's give it a go!

The reason for the new beckets was mainly because one of the originals had been damaged and was in no way repairable. I was given the sound becket as a pattern (picture 1). I felt it was right to follow this as closely as possible.

Original intact becket

I had some jute in my collection which was suitable to make up the core and the loops to go round the axle, and found that jute garden twine made a good covering. For the axle I used some old sisal rope I had. In the back of my mind was an image of the sailor of old who would have looked round for material usable for the job in hand.

I constructed a simple jig to form the core which made it easier to get both beckets the same size.

Having constructed the cores and fastened them with constrictor knots, I worked from the centre outwards to cover the core with needled half-hitching. I removed the constrictor knots as I went. Then to cover the centre join I used a four-lead, three-bight Turk's Head. The bit of fancy work at the ends is a four-lead, two-bight Turk's Head.

To make the axles I had to do some experimenting to get a good-looking finish, and ended up by making a crown knot snubbed down tight, trimming the ends to leave short tufts, which I then covered with a four-lead, three-bight Turk's Head.

On completion of one end of the axle I very carefully eased the becket into a horseshoe shape and slid the loops onto the axle, then tied the two ends together temporarily to keep them out of the way while I constructed the other end of the axle.

The finished beckets

I finished the beckets off by burning some of the hairy bits which stuck out and then sealing everything with two coats of diluted clear matt polyurethane varnish.

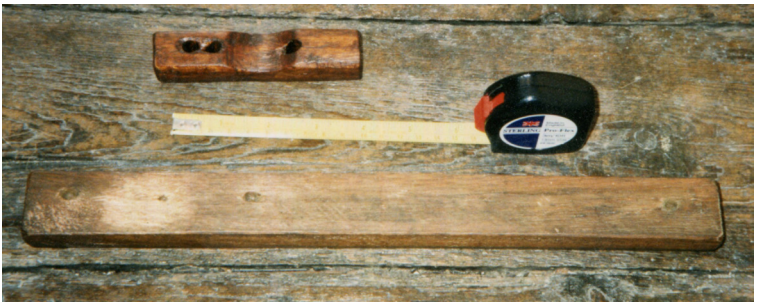
Refurbished chest showing one of the beckets

SERVING STICKS

by Des Pawson

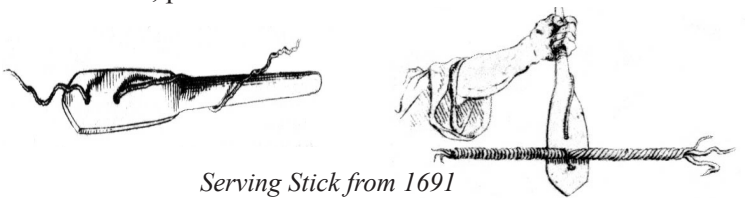
I have written before in *Knotting Matters* about serving, that tight binding to protect splices and standing rigging, but as they say "different ships, different long splices"; there are many ways of doing the same thing, all of them with some merit. I think it is well worth trying new ideas to see if they work for you.

My wife Liz and I were at "Sail Ipswich 97" demonstrating our craft, and talking to all-comers, "We don't use serving mallets or serving boards on the barges, we just use a stick with some holes in" said young Kevin Finch, mate on a Thames sailing barge, working out of Maldon, Essex. "I would like to see what you mean" said I. So the next day Kevin brought a couple of examples for me to see, one for standard work and another variation for serving round eyes.



Kevin Finch's serving sticks the short one is for serving eyes

As soon as I saw them I realised how obvious and simple these tools were. To make one required just a piece of hardwood, perhaps a foot long by 1¼ inch wide and ½ inch thick, with a series of holes down its length, through which the marline was threaded to give the friction required when serving. I realised that I had seen Floris Hin in Amsterdam use a similar tool. When I came to think about it, a slightly more sophisticated item was illustrated in *Skeps Byggerij* by Åke Classon Rålamb, published in 1691.



Serving Stick from 1691

The tool Kevin used for serving round eyes was very much shorter, perhaps 4 inches long, ¾ inches square, with just 3 holes.

As soon as I could, I made a copy of his basic serving stick and, trying it out, I found how well it worked. However, I found that for some jobs, if I made a notch on the end, I could see more easily that the marline was going on in just the right place.

Soon I had an eye to serve and made up a copy of the very short version he used. This too worked well. Now I have a number of versions of serving sticks, ranging from one about 2½ inches long, in ¼ inch square rosewood, for serving very small eyes, to one 15 inches long.

A Selection of serving sticks

I realised that, if I made a notch on both ends, I would have a bar to keep lines apart when making baggywrinkle (railroad sennit), that shaggy braid that is wrapped round the rigging to reduce chafe. This is a case of one tool, two jobs and no compromise.

.

A Serving stick with two notches holding open the line when making baggwrinkle

Later still, I made a serving stick 15 inches long, to which I have attached a reel, which originally came with an order for a couple of hundred metres of small braid. I used a leather washer to act as a kind of clutch, to help control how easily the line comes off the reel when serving, but the holes do most of the job

A long serving stick fitted with a reel

The serving stick with reel in action applying the serving over the parcelling and the worming

Clifford Ashley in his marvellous *Book of Knots* kind of hints at these sorts of tools with his #3345 brass strip with holes in, whilst he also speaks of a serving stick for eyes #3346, but this serving stick does not have any holes in it at all, it is just something to hold the line and pull the serving tight.

The beauty of these tools is that they can be created from the most basic materials, with nothing more than a knife and drill of sorts. Indeed since being first introduced to them, I have seen them used by other riggers, sometimes with a little decorative star, or such, carved at the hand end.

I still use a serving mallet, but more frequently use one of my serving sticks, especially for small jobs. Give them a try, I hope you will be pleasantly surprised.

© Des Pawson. 27 March 2017. Based on an Article Written for *Classic Sailor*

ROCHEFORT
Guilde Internationale des Nouers

Annual Meeting - La Corderie Royale, Rochefort

Guilde Internationale des Nouers (IGKT France) is an autonomous organisation under the umbrella of IGKT. It has over 150 members, some of whom are also IGKT members, including our recently retired president, Antoine Leroy.

The journal of the amateurs de nœuds, *Sac de Nœuds* is published four times a year and contains many interesting articles. (By the way, 'Sac de Nœuds' translates literally as 'Bag of Knots' and colloquially as 'Can of Worms'.

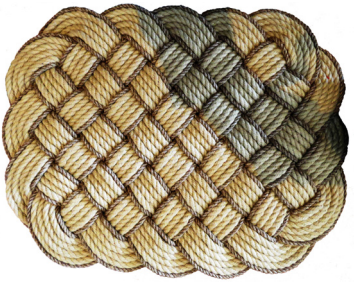
Annual Meetings are held in alternate years in the beautifully-restored Royal Ropeworks, the Guilde's registered headquarters, now partly a rope-museum and workshop. This year saw the welcome initiation of their new logo. IGKT members from many countries attend these gatherings. It isn't entirely clear whether the attraction is the Corderie, the presence of the replica frigate, L'Hermione, or the superb quality of the food.

After a hailstorm the day before, the March weather improved by the hour so that an excellent Sunday lunch could be taken outdoors in full sunshine and 22^0C (72^0F).

La Corderie Royale, Rochefort

A magnificent display of kites, much interesting chat and a productive exchange of ideas took place during the meeting and thanks to Jean-Pierre Durand, the President of the Guilde, for an excellently organised and very welcoming event.

The French Guilde is a very active group and members demonstrate their skills and indulge in animated discussions of tying methods, and a little singing, at many events during the year. They are also hosting the IGKT's 2017 Autumn Meeting on the fortified Île Tatihou near Saint-Vaast-la-Hougue on the Cherbourg peninsula, over the weekend of October 7/8.

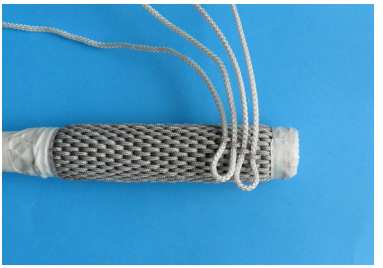


Photography:
Sue Pepper

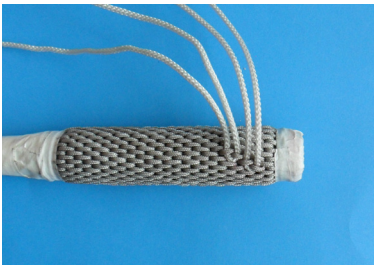
A Raised 14-part Spiral

by Joe Bennett

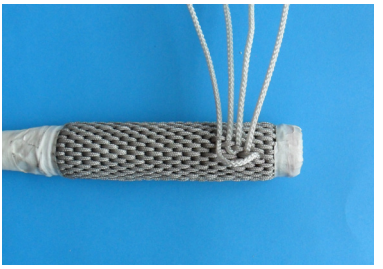
Here is a tutorial for a raised spiral of 14 parts which is worked into Spanish Hitching (SH). The small sample to be worked will be sufficient to show the method. The SH was made with 20 strands of grey VB cord (2mm) over a core of 18mm dowel. The SH is *ABOK* #3555.



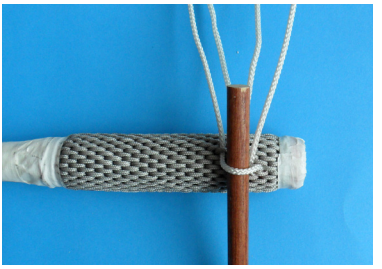
The white cord is 2.5 mm although 2 mm would suffice. Take 2 lengths of this cord, double them, and insert them into the SH as shown. The ends are stiffened, pointed and slightly bent at the tips.



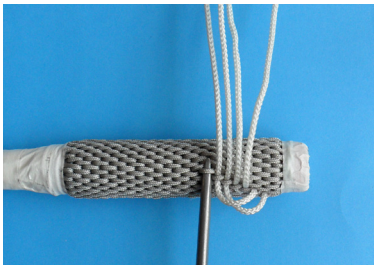
Work the bights snugly into the lay of the SH. We will be working these 4 ends down helically, from top right to bottom left, into the hitches formed by the same grey cord. I prefer using a small spike for this phase of the work to minimise distortion of the hitches although a small lacing needle can be used.



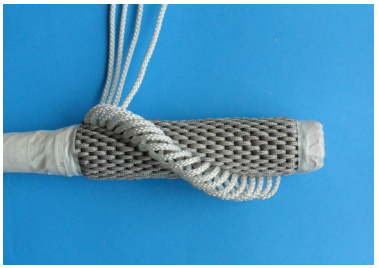
Take the top end and pass it under the next available hitch from right to left.



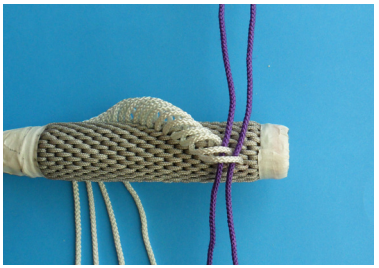
As a rough guide to the amount of slack to leave in the bights, shown here is a piece of 9mm dowel which just passes comfortably through the bight.



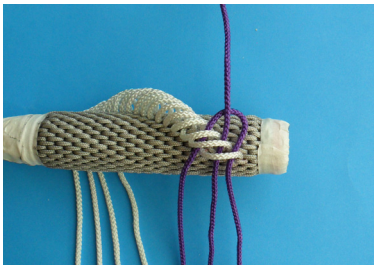
Again, take the top white strand and pass it similarly to the first, from right to left, under the next available hitch. Also shown here is the spike ready to work a little slack into the next hitch to be passed under with the next white strand.



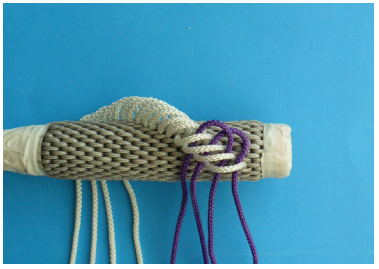
Proceed in this way until the desired length is reached. All cords introduced hereafter will be 2mm.



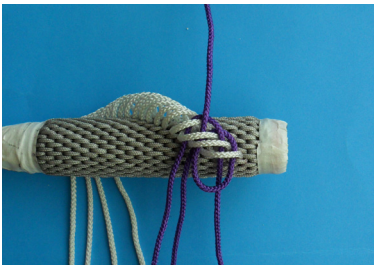
These two purple strands are started on the bight similar to the white ones. They are entered in the same space, from right to left, but emerge from different ones as shown.



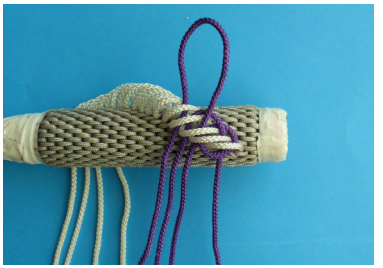
With top left, from left to right, go over 2 white (W), under purple (P) and under 2 white.



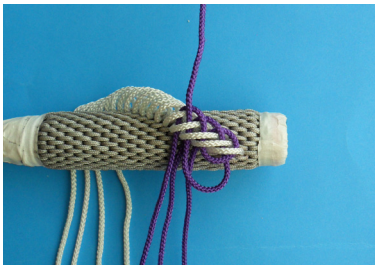
Over 2W, over P, under 2W as shown.



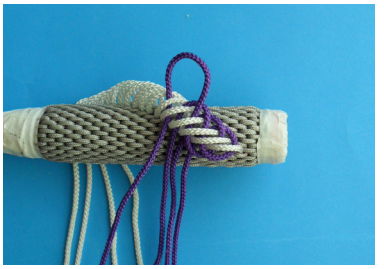
With top right, from right to left, over 1W, under 2W and over all P.



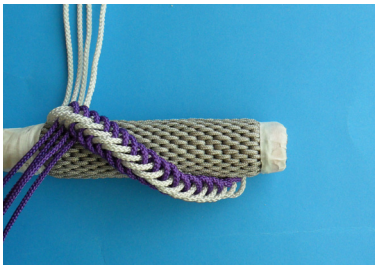
With the same strand, over 2W, over P, under 2W. All P's are now on the right and are in prime position.



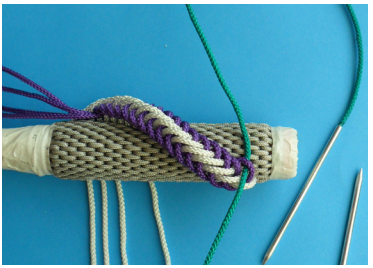
With top right, over 2W and under 2W. Also over all P's.



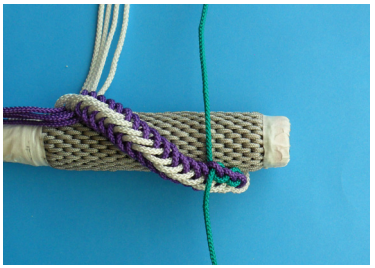
As before, with the same strand, over 2W and under 2W



Repeat the directions for steps 12 and 13 throughout. You may have noticed that the white and purple strands form 8-strand square sennit but turned through 45 degrees from the way it is normally shown!

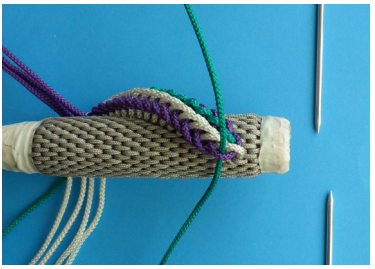


Here a green cord is centred through the first purple bight on the left.

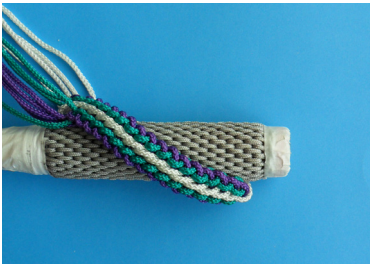


As shown, lace down with the green strands into the purple bights. Work the green strands as for a 2-strand left-handed grommet.

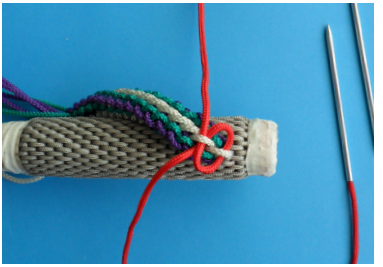
Finished on the left.



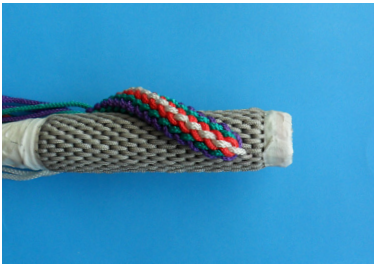
Same as before. A left-handed grommet.



Finished with green.



Here a red strand is introduced as shown. This time work the two reds into the white bights as a right-handed grommet.



All done and fully tightened!

Different perspectives.
For tightening, I would suggest the following procedure:

1 Although I didn't do this in the tutorial, when working the green strands, fully tighten them as you go. Provided that there is not too much play in the purple bights, you will only have to tighten once. Proceed as you would when tightening your shoe laces.

2 Fully tighten the white strands. Small pliers are best for this.

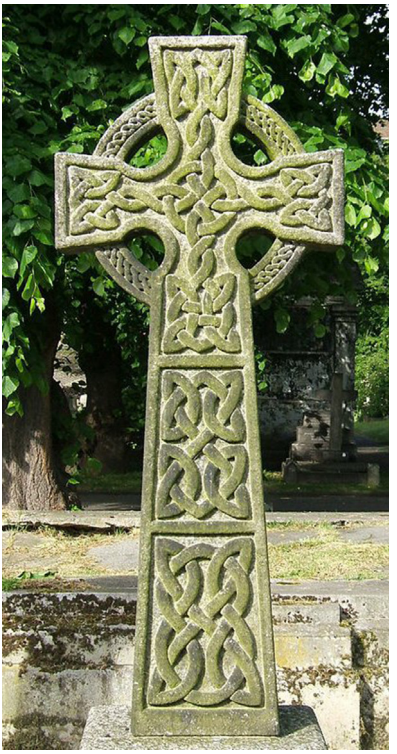
3 Fully tighten the purple strands. Alternatively, if the purples are tightened before the whites you will get a more pronounced white ridge down the centre and the cross-section will be more triangular

4 Finally, fully tighten the red strands. For this 20-cord SH you could work a spiral into every 4th cord which would give you 5 spirals or work every 5th cord which would give you 4 spirals.

KNOTWORK

by Claude Davesne*

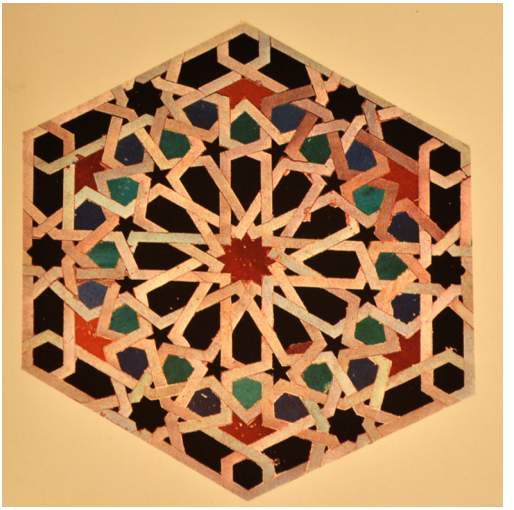
Knotwork: a word used also to describe objects or concepts that are closely linked. Knotworks are ornaments that remind one of plaited or woven ropes, generally symmetrical or repetitive along a frieze, with visible over/under crossings that allow one to follow each individual rope along its path.



Knotwork is characteristic of Celtic culture in illustration and carved stone

Knotwork is used in every artistic and decorative field (illumination, sculpture, engraving, jewellery, caskets and printed fabrics) and it can be found in all civilizations back to distant times.

But it is undoubtedly the Celtic culture (eg in Scotland, Ireland and Brittany) that took this form to the highest level of sophistication and complexity in mediaeval, and essentially religious, illumination.



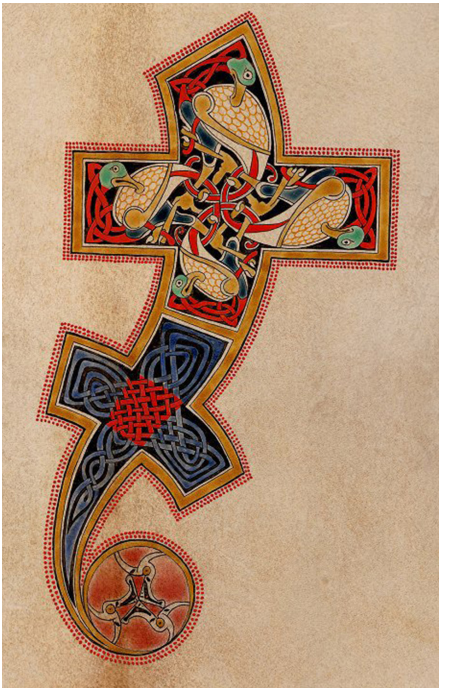
An example of Arab ceramics where geometrical interweaves are enhanced by the addition of simple figures.
© DC d'après David Balade

Arab art also developed interweaves in a very mathematical and organized way in all sorts of decorations especially in ceramics: entire walls are covered with clever geometrical interweave patterns.

This art is not well known in the West, being mainly confined to areas which came under Islamic influence (Spain and Andalusia for instance). This art form does not 'replicate' ropework, it remains purely geometrical.

For knot tyers, ropeworks seem obvious as they use the very principle of many of their knotting patterns (over-under weave).

The aesthetic of these designs did not escape the notice of artists of all disciplines who used it to embellish their work. They were also able to extend their possibilities by using extraordinary combinations of geometrical patterns with representations of animal, humanoid and plant forms, that attained a high level of perfection.



** Translated by Jean-Pierre Durand from the original article in Sac de Noeuds*

What the Doctor Ordered

by Frank Brown

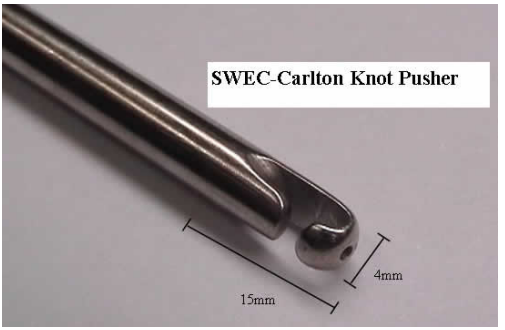
I have long been interested in knot stability, specifically the property of a knot to not come undone, spill or deform when subjected to variance in loading, ie a series of jerks. Instances of varying loads are like those experienced by tied-down tarpaulins over a de-roofed house in a gale, a load tied down on a trailer on a bumpy road, a tether attaching a restless animal to a hitching post. Then there is also the tendency of a knot tied in slippery materials to loosen, slide loose or otherwise fail.

I have read quite a lot about knot strength when a knot is loaded to failure, but very little about stability. I was intrigued by Ashley's description of his knot testing device, *ABOK#63*, and the results he obtained. Some years ago I built my own test rig and ran a series of tests on Sheet Bends which were reported in *KM*. One of my objectives was to develop a test rig that could reproduce test conditions and so enable comparable replicates. The first rig only enabled approximate replication and my second was much improved but a little difficult to set up. I am now working on Mark III – watch this space.

As part of my continued interest, I periodically trawl the web using a variety of key phrases. The result of my perusing has been the discovery of a host of articles, texts and references with a large number of drawings, photos and videos dealing with sutures and ligatures. I can remember reading that the Surgeon's Knot would not be called that by a surgeon, who would use the term 'ligature'. Being a bit of a clumsy individual, I have managed to have several accidents requiring stitching and during one of these episodes learned the term 'suture'. I thus assumed that the medical term for the sewing thread was suture, which was tied with a knot called a ligature. Not so! Further research into the definitions of the terms revealed that either can be used in the form of a noun or a verb. (I will undoubtedly be criticised by the grammar police for my phrasing, but I think the statement is basically true).

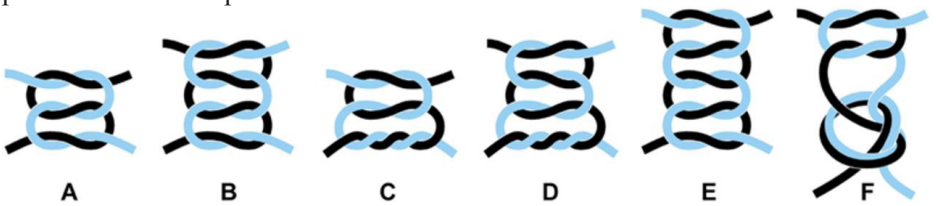
While researching this article I experienced a serendipitous event. I needed to have a funny looking patch of skin removed and so for a few days acquired a baker's dozen of ligatures, or is that sutures? I took the opportunity to quiz the surgeon about his training in knot tying. Answer: not very extensive but enough to ensure adequate closure.

However he was aware that certain branches of surgery, particularly keyhole surgery and micro-surgery, employed a wider range of knots to cope with the intricate work and exotic materials. This information confirmed what I thought I had managed to glean from the technical texts.

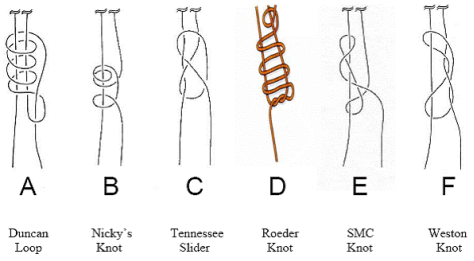


Apart from the knots described in the various documents, one item really caught my attention. It was a knot-tying tool that I had never encountered and I would guess very few knotters would have either. It is called a 'Knot Pusher'. It is primarily a tool for placing a knot, tied remotely from the work area, precisely where it is required. There are a number of videos on YouTube showing how to use it. I was surprised at the rather mundane name of the instrument seeing it is used by a prestigious bunch of professionals given to using polysyllabic terminology.

Below are drawings obtained from the web showing firstly what appears to be the surgeon's way of ensuring a stable knot. It must be remembered that the objective is to make sure the knot stays knotted until it is removed or dissolves-prettiness is not required.



The second set of knots is from a paper describing knots used in laparoscopy by Dr Omar Salem Khattab, MB ChB, HDS, HDLM, FICMS, CABS, D.MAS



In closing (pun noted) I did not find anything about how surgeons actually test the stability of their knots other than by observing the results of their manipulations.

I have not found anybody else who had tackled the subject other than Mr Ashley, but I am still looking!

The drawing of the 'overdone' Reef was from a paper entitled 'Beyond the Square Knot' by Zhao Chuntung et al in *The Journal of Bone and Joint Surgery* Vol 95.

The photo of the knot pusher was from a website for the Sydney Women's Endosurgery Centre, so I phoned them and asked permission to use the photo. I am waiting for a response but I think if the developer of the tool is credited - Dr M Carlton - and the source cited, that will suffice. As a matter of interest you can buy one of Dr Carlton's instruments for $A880 - I think I'll pass.

Frank Brown

I was never a Boy Scout or in the Navy, so until I was 24 the only knots I knew were the Reef and Bow. But when I joined the local caving club it became necessary for me to learn a couple more, particularly the Bowline. So I bought a book, *Knotting and Splicing, Ropes and Cordage,* edited by Paul Hasluck and Eric Franklin. From this text I learned the basics and when I joined the local Civil Defence rescue team I knew more knots than the instructor, about 10 as I recall. I was eventually sent off to train as a Rescue Instructor which naturally involved a lot of rope-handling.

Two years involvement with competitive yachting increased my experience with handling rope but sod-all knotting. I was introduced to the art of splicing by a workmate and was given *ABOK* by my lady wife one Christmas. Early in the 1980s I learned of the IGKT and applied for membership. The book collection grew slowly and the funds generated for doing some forensic knot work were used to enlarge the collection considerably. Gifts from family and friends and the odd purchase now see the collection at over 200 books. Knot nut?

While I was playing with knots my wife was collecting small teddy bears. These were made from many kinds of material and she challenged me to make one out of string. This initiated the development of over 20 animals and the production of three books on the subject with help from IGKT members, Sam Lanham, Ron Hacker and Bud Brewer in particular. Development of the FEGs was a natural evolution from the animals. When I retired I was approached to help in the restoration and maintenance of the ketch SV May Queen, built in 1867. They don't build them like that any more.

Two projects that have been in the works for many years are investigations into knot stability and the development of a knot catalogue. Both keep me mentally occupied and out of the pub.

The Influence of One Man

by Marje Shook

What inspires a group of men from around NE Ohio to gather once a month and tie knots? Well, in this case the influence of one man, Earl E Hensel. He devoted most of his adult life to Scouting. He served in the Army Medical Corps in Europe during WWII and shortly after his return home became involved in the BSA. He went on to become the Director of Camp Stigwandish, a 350 acre Scout camp in Madison, OH. He served scouting in various capacities throughout his lifetime.

In 2013, Earl's love of knot tying led him to pay for IGKT memberships for a core group of friends and started holding meetings at his home. About this time Earl was diagnosed with cancer.

He wanted the group to continue to meet and hoped that they could find a permanent home. Earl passed away aged 93 in 2014. Earl surely promoted and taught knot tying to thousands of young men during his lifetime.

In the Spring of 2015 the group took on the monumental task of building a timber frame pavilion. Member Ed Shook volunteered trees and land for the construction. In late Fall of that year the structure was complete.

A dedication picnic was held in the summer of 2016 with 12 members and their guests attending. Earl's legacy lives on through the Earl Hensel NE Ohio Chapter of IGKT.

Marje Shook

Marje is a straw artist, working primarily with wheat, creating corn dollies, straw marquetry and straw jewelry items. She works and volunteers for the Madison Historical Society, as well as being a maple syrup producer with her husband Ed. They reside on a small family farm in the heart of the snow belt in NE Ohio. Marje describes herself as the official 'unofficial' secretary and gopher for the Earl Hensel NE Ohio Chapter of the IGKT.

Preform Stays
by Peter Hennessey

In a recent issue of *Knotting Matters*, *KM133* December 2016, on page 16, N King discusses the commonly used 'Preform' stay junction, and appeals for more information.

Having worked in the Electricity Supply Industry for 34 years in various roles I am able to answer the questions and show some older methods of 'turning in' a stay and the tools used.

As King surmises, the 'preform' is indeed made in one of several factories in the UK, USA, and Australia and no doubt in other countries too. Supplied to the industry in bulk in several configurations and sizes throughout the world, these are almost universally known in the UK industry as 'Preforms', since they are indeed pre-formed to suit the particular application and gauge of wire stay being terminated. The American-owned PLP (UK) (Preformed Line Products Company) is one such supplier.

This paragraph from the company catalogue gives more information :

> "Our parent Company was established in 1947 and was firmly founded on the PREFORMEDTM concept invented by Thomas F Peterson. His invention relied on the fact that a wire helix, with an inner diameter that is slightly smaller than the conductor or strand to which it is applied, will achieve a high gripping force without causing potentially damaging stress concentrations. Extensive development and testing resulted in a unique range of fittings which combined ease of application with reliable, long term performance. As a consequence, the Company is now internationally recognised as a market leader in both Power and Telecommunications products and operates in the USA, Canada, Brazil, Spain, South Africa, Japan, Australia, China and the United Kingdom."

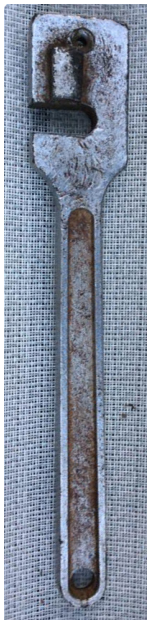
The preform is made with a grit compound bonded to the inner surface of the grip legs which ensures a strong termination. Each grip leg is wound onto the stay wire in turn forming an eye, a pole-top termination or a straight splice, as required. Each preform is designed to do only one of these jobs, ie a pole-top cannot be used for a straight splice or an eye splice, and so on. The method of applying a Preform eyesplice is shown in the accompanying instructinal PDF.

There is a lot of information in the PLP company catalogue in PDF here:

http://media.sadgroup.be/catalogs/plp-catalog_en.pdf

Before the preform was introduced in the 1960s, stays were ‘turned in’ by hand using the wire itself to form a crude but effective eye splice. Tools used were the ‘Stay Spanner’ or a pair of large pliers; some individuals did it by hand alone. Linesmen were, and still are, proud of their ability to perform exceptional feats of strength and skill!

The hand turned eye was formed by bringing the stay wire through the eye of the turnbuckle on the end of the ‘stay rod’ (the iron or steel rod which enters the ground). and ‘necking’ it around a thimble. Laying the wire back along itself, one strand was brought out and wound round both parts until exhausted, or a better finish was to turn the last inch or so up the wire to trap it under the next strand as it was wound round. The penultimate strand was brought up out of the splice and twisted up with the final one to give a good finish with no snags. The rusty one is the better version, the still shiny ‘Lazymans’ version had many snags all up the splice that could injure any cattle that scratched their backs on the wire, and open up the splice too. Cattle love to rub on poles and stays.

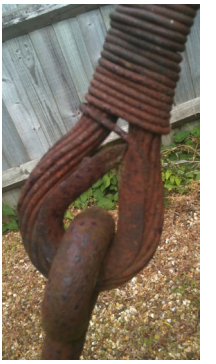


Whether the old or new stay is better in strength I cannot say, but the ‘Preform’ is easier, quicker, and cheaper to install, ensuring its popularity in the industry, though many Craftsmen bemoan the ‘de-skilling’ that accompanies such innovations.

Lazyman’s Splice

Lazyman’s Splice with many snags

Old Eye Splice (complete)



Old Eye Splice (top & bottom)

Peter Hennessey was born in 1955 in the outside loo of the Coastguard cottages in Portrush, NI. I was then, and perhaps still remain, a P.I.T.A. (Pain in the a***!) anyway they called me Peter. Scion of a serving RAF officer (Irish) and a Welsh girl who met whilst both served in the RAF on the island of Sillt, Germany, after the war, I have nautical connections on both sides of the family. My paternal grandfather served in the Royal Navy and retired into the Irish Coastguards, my mother had relatives in the RNLI, one of whom was lost in the Mumbles Lifeboat disaster of 1903.

My Father taught me to splice a rope at an early age, and in various farming jobs, sailing, and 34 years with the Electricity Board, I learnt and used several knots of a practical nature, my two particular favourites being the Trucker's Hitch and the Rolling Hitch (much used by me for pulling cables into duct lines).

My adventures in fancy knotting began perhaps 20 yrs ago after I found a copy of 'The Gourock Book of Knots and Splices', a re-badged version of Capt J Netherclift Jutsum's '*Knots, Bends and Splices*', a souvenir of the 1924 British Empire Exhibition (2/-) in a small bookshop in Nether Stowey, Somerset. Turks heads, Matthew Walkers, Spritsail Sheet Knots etc soon flowed from my fingers.

I joined the IGKT about ten years ago after meeting Ken Nelson and Colin Grundy at Braunston Historic Boat Show, and subsequently served on the committee for a few years. The late Bill Newey of the Black Country Branch provided me with a beautiful little ropemaking machine, taking my interests in that direction.

I am somewhat surprisingly still married after 39 yrs to my lovely wife Maureen, with whom I have two amazing children and four fantastic grandsons. Maureen and I live on our narrowboat 'Miss Heliotrope' on the UK canal system.

KNOT ART

Naomi Filmer

Londoner, living between London and Eindhoven.

Naomi is a designer/maker, trained in contemporary jewellery. She graduated from the Royal College of Art in 1993, and soon after gained a reputation from collaborations with Fashion designers on the catwalk. Her work has featured in international Fashion and Design exhibitions, and is known for sculptural approach to the body using a wide range of materials: metals, glass, rubber, ice and chocolate. Naomi describes her work as objects about the body, rather than worn on the body. Naomi holds senior teaching posts at Central St Martins, the London College of fashion, and at ArtEz Academy in Antwerp, Belgium.

Kees Verbeek

Dutch, lives in Eindhoven, The Netherlands.

Kees is a sculptor, carver, woodworker and model maker - a master in both wood and large scale metalwork. As a teenager he took an apprenticeship in furniture-making, but later studied sculpture at Art School in Den Bosch. An artist and craftsman, Kees' practice includes a confident range of skills and materials. He is currently working in a bronze foundry in Nederweert, South East Netherlands - specialised in fine castings of small and large scale works for artists.

Steve Harvey

The name may be familiar as Steve featured in *KM* 134. He is the longest-standing employee at Arthur Beale's – one of London's oldest chandleries (130 years on the site), originally started working at Thomas Foulkes Chandlery in East London as a way into retail, and stayed there some twenty years until the recession forced them to close in the late 1980s. While there, he learned some basic knots and splices, but not much more. He then moved to Beale's where he has been for about 24 years.

The non-functioning pulley was made for ‘Countercurrent’ exhibition at Arthur Beale chandlers, September 2016. The exhibition was by staff from Central St Martins Jewellery Design department, with a focus on the history, legacy and products of Arthur Beale. Naomi: “The shop catalogue describes rope as ‘the heart of the Arthur Beale chandlery’ so I wanted to sculpt a heart-referenced pulley, oozing with rope, cascading to the floor. Initially I intended a functional pulley attached to the shop front door, so as customers entered the rope would pass through the heart, but then staff explained that the door is left open at all times, and I opted for the visual impression alone.”

The pulley is made of pear and wenge (*Milletia laurentii*) wood laminated to sandwich the wenge wood, then carved into a pulley block.

For the ropework Steve used Hempex with two pieces of 6m x 8mm and one piece of 7m x 12mm. The two 8mm pieces were unravelled enough for three tucks and each of their strands were twisted together with the corresponding strand of the other. These ‘doubled’ strands were then spliced into the 12mm rope about 1m from the end. (Steve has never seen this technique described). In the 1m end of the 12mm rope he added an eye splice through a loop on a Monkey’s Fist. The ends of the splice were then covered by a Turks Head. The piece is suspended from a 360mm x 8mm circumference grommet which hooks into a 45 mm Bronze Bow Shackle. Palm and Needle whippings were used throughout.

Design: Naomi Filmer
Wood component: carved by
Kees Verbeek from Naomi's drawings
Knots, splicing and cheese:
Steve Harvey.
Photography: Naomi Filmer and
Aidan McPartlan

Same Knot - Different Names

by Wui-yuen Chan (y Chan)

I am a retired designer and scouter, age 68. I have a little observation I would like to share with Guild members.

Grief Knot (*ABOK#1208*), Whatnot, What Knot (*ABOK#1406*, *#1407*), Grass Bend (*ABOK#1490*), Reeving-Line Bend (*ABOK#1459*), Two-Strand Wall Knot (*ABOK#775*), Chinese Snake Knot, Snake Knot and Otoko Musubi all have the same formation. The aforementioned knots are all different names for different uses of the Grief Knot. Somehow we seem to have overlooked this.

Grief Knot

Two-Strand Wall Knot

Chinese Snake Knot or Snake Knot is a decorative knot, used in making sinnet, bracelets and necklace decorations. Two simple tying methods are shown. Tying a uniform series of this knot, achieves a pattern of snake ribs. The chevron pattern and the reversed chevron pattern can be obtained by using the methods shown. In order to achieve a more compact snake rib pattern, we use the Reinforced Snake Knot, JingangKnot. Information can be found on YouTube.

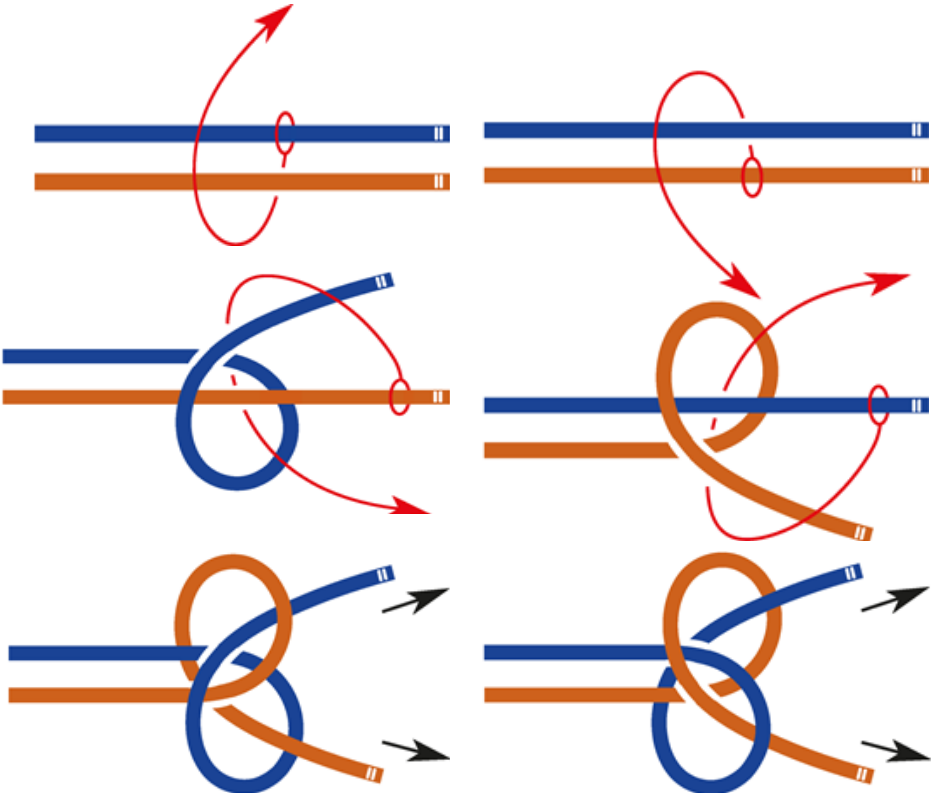
Otoko Musubi is a Japanese knot. It is a binding knot which is widely used by landscapers to secure fencing with the same function as a Transom Knot.

The unique tying method, using coarse material, makes it possible to be a binding knot. It can be veiwed at www.japanesegardening.org/site/otoko-musu-japanese-knot-video/

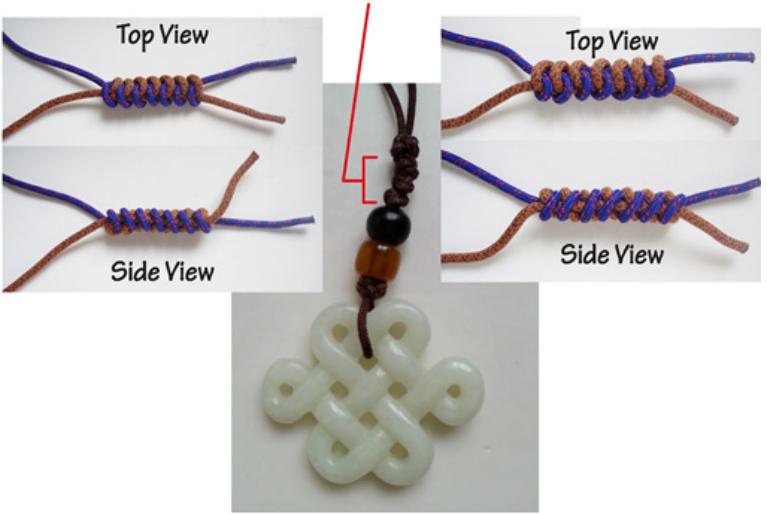
The Grief Knot can be used as a bag knot too. It can be tied easily by using Method 1 or 2, or by the Japanese method.

Method 1

Method 2



Chinese Snake Knot



IGKT Spring Meeting 2017
South Molton, North Devon UK

We came from Canada, Denmark, France, Germany, Japan, Netherlands, USA and all over the UK, 78 of us, to celebrate knotting in all its guises, and did we have a good time!

Travelling back to London on the train has given me some time to reflect on the IGKT's South Molton Spring Meeting and AGM (the formal details of which will appear in the minutes in due course).

On the Thursday morning at the Old Coaching Inn we were all briefed about our day out, and passengers 'farmed out' to the cars of the dozen members who would be doing the driving. What was really good about this day – apart from the sparkling weather and the variety of activities organised for us – is that it offered the time for some 'in-depth' discussions while being driven between locations, as well as plenty of opportunity to mix and chat with others at the various stops: the river ferry, the SS Freshspring and The Appledore Maritime Museum.

Carved wood in the museum: rope and THs

I have to confess that I also appreciated that there was nothing 'official' organised for the evening, which allowed us to be as sociable or not as we pleased. My only minor criticism of the first day being that we had not yet been issued with our name-tags which left me struggling to remember who I was.

Friday morning, sunny again, heralded a variety of (interactive) talks on different aspects of knotting delivered in The Coaching Inn, South Molton.

Ken Yalden – A perique of tobacco
Colin Grundy – Ropes in hazardous fire-fighting scenarios
Terry Barns (for Des Pawson) – Mats made from discarded rope*
Mike Lucas – New uses for much-loved knots
Philip Pratt – Making bell-ropes as a pastime

These were well attended and much appreciated by members.

*These included the mats from Appledore with its small Maritime Museum, we'd visited the day before.

In the afternoon we were allowed into the Assembly Rooms of the splendid Georgian Guildhall to set out our tables, discover what everyone else had to offer and have a good gossip.

In the evening, there was an informal gathering over supper and drinks. More gossip but, strangely, less in-depth technical stuff.

On Saturday morning, after an hour to put the finishing touches to the displays, the hall was opened to the public.

It was clear that the organising committee had done a great job – apart from the obvious number of shops and businesses with an IGKT poster in the window – a good number of people passed through and kept members busy answering questions, demonstrating different machines and helping visitors to make their own rope or dragonfly. Morning tea and coffee gave way to a pasty and cider lunch which was taken on the fly.

At the end of the afternoon, after the raffle, stringently supervised as usual (with over 60 prizes and ticket sales of £417), most of the displays were taken down.

In the evening, nearly 80 members sat down to a very filling Knot Tyers' Supper, at which toasts were proposed and drunk, and the President's Cup awarded with due ceremony to Richard Hopkins. The high-volume clattering of the skittles competition proved too much for me, so I am unable to report the winners.

Richard Hopkins receives the cup from the President

On Sunday morning, the remaining displays were cleared from the Assembly Rooms and the AGM took place in the grand old Courtroom. The elevated throne, occupied in the 18th century by the presiding Magistrate, was taken by the Chairman of the Trustees who clearly considered his status merited the honour (if the repeated use of his gavel was anything to go by). We lost a President (Antoine Leroy), Treasurer (Ian Schofield) and Secretary (Colin Byfleet), and elected new incumbents for each position, Bob Dollar (recommended by the retiring President*), Colin Byfleet and Chris Jenkins, respectively.

Those retiring received gifts to mark the Guild's gratitude for their outstanding service to the organisation. The finale, which may or may not have been the incentive to attend the AGM, held for the first time on a Sunday, was a hot lunch cooked and served by a small cadre of hard-working aides.

They and all the other unsung helpers contributed to a thoroughly enjoyable, interesting and stimulating Spring Meeting arranged by the local organisers and their families. Our thanks to them all.

*Some extracts from Antoine Leroy's valedictory address recommending the election of Bob Dollar as President 2017-2020:

... It was a real honour to be elected President of an international non-profit organisation, and I have been delighted to make new friends on both sides of the Atlantic.

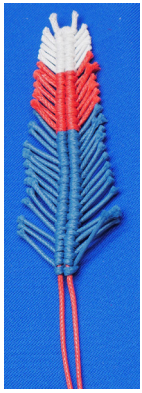
... A President must be able to represent the IGKT in many countries, and in many circumstances. IGKT is more than a big family: it is a group of chosen friends. As President, you have to represent the values of the Guild with its welcoming and friendly atmosphere.

... Periodically we need to elect a new President. It's an excellent and safe rule for the management of a charity. A 3-year tenure of office seems to me a perfect period.

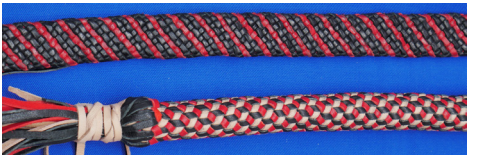
... It is my pleasure to recommend the election of Robert Dollar from New Bedford as the new President of IGKT. Most of you already know him. I met him first in 2008, in England, then in the USA, in Canada, in France, and in many other places, including during our visit on board the French frigate L'Hermione in Boston in 2005, and most recently in Charleston.

While most of the work is done by the local branches, we must preserve our Guild's international spirit. And to keep the firmest links between all the various IGKT branches, I am convinced that Bob will be the ideal president.

Underneath the Assembly Rooms lies the old Pannier Market. When not in commercial use it acts as a car park, but on this day it housed a bustling Flea Market,which drew many members attention as they drifted away after lunch.



Photography:
Barnstaple
Camera Club,
M McPartlan,
J-P Braud
S Pepper



OBITUARY
by Marj Shook

Earl E Hensel

April 17, 1921 – July 15, 2014

Longtime IGKT member, Earl Hensel passed away at the age of 93 at his home in Madison, OH. He was born in Cuyahoga Falls, April 17, 1921. On Sept. 26, 1966 he married Mary "Mae" Zakrajsek. Earl always remarked that marrying Mae was the smartest thing he ever did.

Earl was the Camp Director and Ranger at Camp Stigwandish, Madison, OH for the Boy Scouts of America for over 24 years. A veteran of WWII, he served in the US Army Medical Corps. He helped set up a field hospital in the European Theatre.

Earl served his community in various capacities. He was a volunteer fireman and EMT, he served on the Board of Supervisors of the Lake Co. Soil and Water Conservation District as well as many BSA volunteer positions.

Earl received numerous Scouting and conservation awards, most notably, the BSA National Centennial Award, and The William T Hornaday Gold Medal Award. This National level award is presented to adult Scouters who have provided significant leadership in conservation over a period of 20 years. The award includes a Gold Medal, certificate and an embroidered square knot patch. Only six are awarded annually in the nation. In 1985 Earl was inducted into the State of Ohio Conservation Hall of Fame.

He was preceded in death by his wife Mae in 2001. Many former Scouts from across the US attended his funeral. Final resting place is Fairview Cemetery in his beloved Madison.

BRANCH LINES

YORKSHIRE BRANCH REPORT

We are a very active branch and, throughout 2016, different branch members attended a great variety of events to promote knot-tying and the Guild. These events included Waterways Festivals, County Fairs, Craft Fairs, Animal Sanctuaries, Fire Stations, Sheep Days etc.

We hold Branch meetings in March and November at which the average attendance is 20 to 25. Our November 2016 theme for the day was 'Magic and Illusions'. In March 2017, we had Knitting, when the introductory talk was by Christina Smith, and drew a record number of 27 members, even with a few regulars missing. Christina gave an excellent presentation. The word knitting is derived from **knut**, thought to derive from the Dutch word **knutten,** which is similar to the old English word **cnyttan** – to knot. Christina finished her talk with an invitation to "have a go" with equipment ready-to-hand. Only two brave men had a go.

This year, as usual, our outdoor events begin with Skipton Waterways Festival which we will be attending on the Saturday, 29th April. Other bookings are:

July 2nd - Skipton Sheep day,
August 19th/ 20th - Brighouse Waterways and Folk Festival
November 18th - Saltaire Christmas Craft Fair

All these events are fully staffed, however we would love you to come along and visit us.

We have other events planned but as yet unconfirmed, and these will be posted on the IGKT website when known.

Please phone me for more details of any events.

David Pearson 0113 2572689

David Pearson – Yorkshire Branch

I did Scouting when you had to tie six knots before you could be invested. I found the knotting so interesting that I asked Santa for a book *Knotting and Netting* by Leslie Woolard. I did National Service, which included tank recovery using Snatch Blocks that took two people to carry.

I have been a leader in Scouting for over 50 years, and read about the Guild in an article in Scouting magazine. I joined the IGKT in 1986 and have been a very active member since 1991 when we formed the West Yorkshire Branch, and began demonstrating at Waterways Festivals and similar events. The Guild has introduced me to fancy knots, and I do a lot of rope-making.

Sheila Pearson – Yorkshire Branch

My interest in Knotting began when I accompanied David to the AGM at Warrington in 1991. I had previously only seen his practical knots, and I was wowed by the range of fancy knots, particularly flat knots.

I met Brian Fields there, who sold me a copy of his *Sailors Breastplates*, encouraged me for years and became my knotting mentor. I like making braids and ropes, often incorporating them in jewellery.

Thou Shalt Knot: Clifford W. Ashley

A major New Bedford Whaling Museum exhibition

A monumental celebration of Ashley's contributions to this most fundamental and ancient of tools within a cultural, social, industrial, artistic, and utilitarian context

July 2017 - June 2018

Opening Reception July 7, 2017

Contact: Christina Connett,
Curator of Exhibitions and Collections cconnett@whalingmuseum.org

https://www.whalingmuseum.org/explore/exhibitions/thou-shalt-knot-clifford-ashley/

Full prospectus: http://www.igkt.net/index.php/news

BRANCHES

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rvumoose@icloud.com

Tel:+61 488 777 785
34 Dawson Place, Donnybrook,
Western Australia 6239

Belgium

Contact: Ronny Wouters
rcwouters@scarlet.be
Tel: +32(0)3 658 7937
Venue: Akkerlaan 24, 2900 Schoten,
België

Canada

Southern Ontario Knot Tyers
http://knotcanada.webs.com/
Contact: John Staley
southern.ontario.knotyers@gmail.com
Tel: +1(1) 905 389 2509
Venue: Hamilton, Ontario

France

www.igkt.fr
Contact: Jean-Pierre Durand
durand0547@orange.fr
Tel: +33(0)6 64 00 66 91

Germany

http://www.knotengilde.de/
Contact: Yuval Dvoran
info@knotengilde.de
Tel:+49 208 307 5171
c/o Schifffahrtsmuseum,
Schiffbrücke 39, D-24939 Flensburg

Netherlands

Contact: Frits Ottens
frits.efina@telfort.nl
Tel: +31 (0) 587 850 011
Venue: Historische Werf «de Delft»
Schiehaven 15, 3024 EC, Rotterdam

New Zealand

All enquries about this branch, contact the Guild's Web Administrator.

United Kingdom

Dorset - UK

Contact: Peter Goldstone
goldstonepg@aol.com
Tel: +44 (0)1725 516 258
Venue: Royal Dorset Yacht Club,
11 Custom House Quay, Weymouth,
Dorset DT4 8BG

East Anglian - UK

Contact: Stuart Weston
pugwash1941@gmail.com
Tel: +44 (0)1449 674 327 or
+44 (0)7801 239 731
Venue: Windmill Room, Abbots Hall
Primary School, Danescourt Ave,
Stowmarket, Suffolk

Midlands - UK

Contact: Bruce Turley
bruce@btknots.co.uk
Tel: +44 (0)1214 534 124
Venue: The Old Swan Inn,
(Ma Pardoes), 89 Halesowen Road,
Netherton, Dudley, DY2 9PY

North West England - UK

Contact: Ian Rogers
iansrogers@aol.com
Tel: +44 (0)1606 590 729
Venue: Red Lion, 1 Wharton Rd, Winsford, Chester CW7 3AA and Ellesmere Port Boat Museum, S Pier Rd, Ellesmere Port CH65 4FW

Solent - UK

http://igkt-solent.co.uk
Contact: Chris Jenkins
igktchris@btinternet.com
Tel: +44 (0)2392 601 779
Venue: Fareham Sailing and Motor Boat Club, Lower Quay, Fareham, Hampshire PO16 0RA

Surrey - UK

www.surreyknots.org.uk
Contact: Tony Shellard
secretary@surreyknots.org.uk
Tel: +44(0)1483 502 156
Venue: Guildford District Scout Centre, Nightingale Road, Guildford, GU1 1ER

West Country Knotters - UK

Contact: Richard Hopkins
richard@hwlfordd.fsnet.co.uk
Tel: +44 (0)1179 867 146
Venue: The Benjamin Perry Boathouse, Phoenix Wharf, Lower Guinea Street, Bristol BS1 6TJ

Yorkshire - UK

Contact: David Pearson
wayzegoose_uk@yahoo.co.uk
Tel: +44 (0)113 257 2689
Venue: Scout Headquarters, Leeds

United States of America

Alaskan Branch - USA

Contact: Charles Rigden
charles@rigdencpa.com
Tel: +(1) 1 928 231 2775
Venue: Anchorage Senior Center, 1300 East 19th Avenue, AK 99501

North American Branch - Knot in the Middle - USA

www.igktnab.org
Contact: John Staley
southern.ontario.knotyers@gmail.com
Tel: +(1) 1 905 389 2509

North American Branch - Mid-Atlantic Region - USA

Contact: Michael Pollock
nexialist02@yahoo.com
Tel: +(1) 1 301 649 1165

Pacific Americas - USA

www.igktpab.org/
Contact: Evie Cowper
igktpab@gmail.com
Tel: +(1) 1 310 679 6864
Venue: Los Angeles Maritime Institute 73 Berth Suite 2, San Pedro, CA 90731

All branch details from website on 19 May 2017

Back Cover: Pulley block carved by Kees Verbeek - see Knot Art p34 Photo: Aidan McPartlan

IGKT SALES	GBP
A Booklet on Lanyards - by Willeke van der Ham A very easy-to-follow introduction to making useful lanyards	£4.00
Design and Make Rope Mats and Rosettes - by Nils Kristian Rossing 'Recipes' for many circular mats and instructions for using a free downloadable programme to create many others	£10.00
Knotcraft - by Stuart Grainger A much-loved book about decorative knotting	£4.00
Turkshead Alternatives - by Stuart Grainger Decorative chains and grommets	£3.00
Knotted Fabrics - by Stuart Grainger Making mats, covers and baskets etc	£10.00
Decorative Woven Flat Knots (inc CD) - by Skip Pennock Lots of terrific shapes	£12.50
The DIY Book of Fenders - by Colin Jones Does exactly what it says	£10.00
Turksheads the Traditional Way - Eric Franklin A really useful introduction	£3.00
Knotted Novelties by Eric Franklin Reprint of Nylon Novelties	£3.00
Advanced Knotting - by Maurice McPartlan An excellent DVD with patterns for complex turksheads	£12.00
Ropecare and Splicing for Inland Boaters - by Colin Grundy Basic splicing for boaters	£2.00
Concerning Crosses and More - by Brian Field Flat Knots tied in hand	£3.00
Breastplate Designs - by Brian Field to make and wear	£3.00
Bushby Manuscript - Hard copy	£28.00
Knotty Potty - by Jenny Wren	£4.00
A Comprehensive Text of Turk's Head Knots - by James Harvey - a reprint of this great book	£16.00
The Sailor and His Knots - Clifford W Ashley Reprint of the forerunner of ABOK	£10.00
IGKT Car Window Sticker	£2.00
IGKT Cloth Badge	£4.00
IIGKT Ditty Bag - 9in high x 6.5in across base. Without lanyard	£9.00
IGKT Enamel Brooch/Pin	£4.00
GKT Rubber Stamp	£4.00

Please e-mail your order to supplies@igkt.net stating the full postal address to which the items are to be sent. **We will email a payment request to you (including postage & packing) so you can make secure payment by PayPal online using any card.** If you do not have email access you can complete the details below and send **at your own risk** by post to:
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